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PIANO WOOD.

WOOD has properties that are not only productive of music, but of the different qualities of music. Were it not for wood, some of the noblest of instruments would be unknown; there would be no violin, the only instrument that fitly portrays the emotions of the musician; no guitars, which have twanged so often to the sentiments of love; no organs, which swell the chorus of devotion; no pianos, which, next to the violins, stand at the head of all musical instruments. So much is there in the musical quality of wood that at least one man in the United States has spent a lifetime experimenting with it and studying it.

The violin from the first has not been improved. Efforts have been made to add to its merits, but without success, for nothing could be added. It was born perfect. Nothing will answer in its construction but spruce and maple. Recently, a violin maker experimented with cypress for the belly, but decided that it would not answer the requirements.

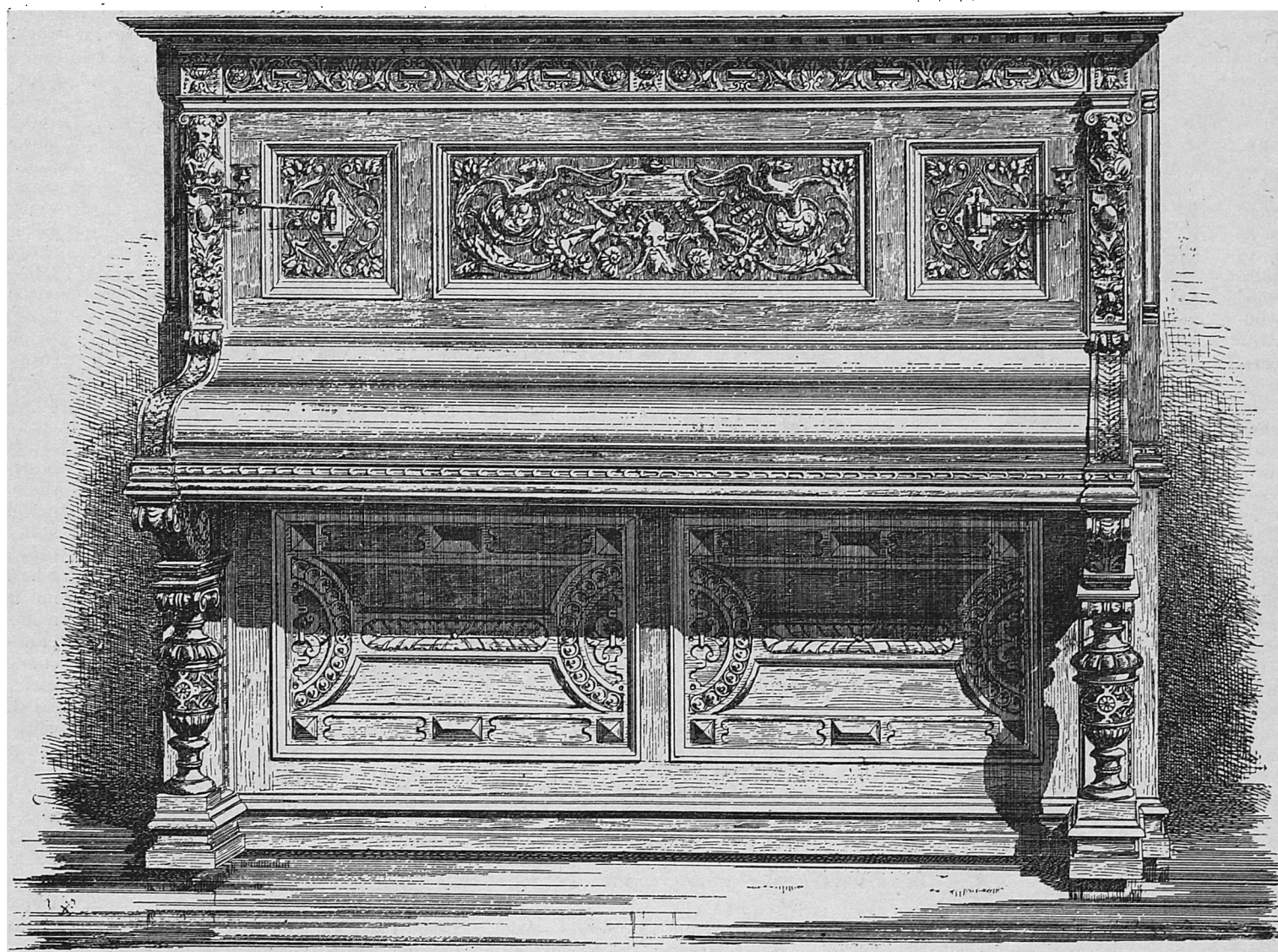
The manufacture of musical instruments consumes a large amount of lumber, probably 125,000,000 feet a year in the United States, in-

and when it begins to look old it can be put in good shape again at very small expense.

Spruce is invariably used for piano sounding boards, and pine for the sounding boards of organs. Here is one place where the different qualities of wood are seen. A soft tone is required in an organ, and a soft wood is used to produce it. In pianos a brasher tone is required, and to produce it a brasher and harder wood must be used. There are factories in the East that do nothing but turn our piano sounding boards.

In the cheaper class of instruments, pine is used for the frame of uprights, and in the East chestnut is used for this because it is cheaper than ash, but the best manufacturers, who aim at strength and solidity, employ hardwood. The tone of an instrument depends to a certain extent upon this. It also depends to some extent upon the character of the cabinet work. On the best pianos none but the best cabinet makers are employed, and the lumber must be thoroughly seasoned. It is on record that a maker of cheap pianos received a lot of lumber, and in ten days it was made into piano cases ready for the market. Not much can be expected of such instruments. The cases shrink, crack, or become unglued, either of which affects the tone. There

It has seemed as if stoves and pianos were the two articles of domestic use which were wholly unlikely to come within the grasp of Home Decorators. But their time has come; stoves may rest for the present, being unseasonable, but pianos are really improved by treatment. Remove the panel or fret work from an upright piano, and put in its place a piece of such needle work as is now used for screens or very handsome portières. The background should be all darned in with silk of one color, and that color should be one that will throw the shades of the pattern into good relief. Musical instruments and emblems are palpably a safe choice for the design, and suggestions for their arrangement can be gathered from tail pieces in elaborate works on music, or from bas reliefs in interior decorations of theatres. A representation of Euterpe, the muse who made music her especial care, listening to the infant Pan playing on shepherds' pipes, has just been finished by a professional artist for a single panel screen, which would be remarkably well adapted for a piano front. The work is all done in white and gray shades, in straight satin stitch, the faces are delicately painted in with a brush. The back ground is horizontally darned with gold colored silk



PIANO FROM A NEW GERMAN DESIGN.

cluding packing cases; and this estimate may be too low.

There are used in pianos ash, spruce, white-wood, cherry, rosewood, mahogany, ebony, cedar, boxwood, white holly, bird's-eye maple, rock maple, American and French walnut, birch, chestnut, rock elm, oak, basswood, pine, and gum. All of these woods are not used in any one instrument; they are variedly used according to the ideas of the manufacturer and the style of finish that is given to the case. Cherry, to any extent, has not been made much use of until of late. A few years ago such a thing as an ebonized case was a novelty, but now quite a proportion of all the instruments made are finished in black, and there is no hardwood that can be ebonized better than cherry. Necessity brought about this change. Rosewood is produced in a much warmer climate than this, consequently it will not stand the sudden changes from heat to cold without cracking. It is not unusual for a costly instrument when veneered with rosewood to become disfigured in a few years. It is owing to the same principle that American marble is taking the place of Italian to such an extent. Italian marble is indigenous to a warm climate, and in this country soon changes in color and checks. An ebonized cherry piano case is good for a lifetime,

must be nothing about the case of an instrument that will vibrate when a key is struck; if there is, there is a rattling that is unpleasant. The manufacturers who are the most careful of their reputation say that a first class piano cannot be turned out inside of three or four months.

Birch is sometimes used for cases instead of cherry. Gum has not been much used yet, but it finds favor in some directions because it is so easily grained; and it may be mentioned that graining is done so perfectly now that it would be easy for a dealer to sell a grained case for a rosewood veneered one. Even an expert has to look closely to detect the difference. If a dealer were to do this he would not be guilty of much of a crime, for the purchaser would be the better off in the long run. Cedar is used for the hammer shanks.

It is estimated that there are made in the United States 50,000 pianos annually, and every piano calls for 500 feet of lumber. If measured up this amount of lumber would not be found in a piano, but in its manufacture there is a great deal that necessarily goes to waste. This would give the total amount of lumber used in this industry as 25,000,000 feet yearly, besides nearly every instrument must be furnished with a packing case.—*North-Western Lumberman.*

A MANTEL scarf that is pretty enough for a cottage parlor, is made of a straight length of écu linen with threads drawn out vertically and horizontally, forming squares which are covered with a star or daisy worked in colored silk. Very narrow ribbon is run in and out of the thin stripes made by drawing the threads, and at the ends of the scarf slender tassels of silk are sewed in with the fringe made by knotting the raveled linen threads. Ladies who are adepts in the beautiful drawn work now so fashionable, would leave out the interlaced ribbons and fill the spaces with work that would make them resemble strips of lace.

VERY simple lambrequins for mantels in summer cottages are made of gray linen with a border of lace crocheted of red or blue wool and worsted braid, or an edge can be made by setting points of plain satteen upon the linen, turning them upward like pyramids and fastening them in place by two rows of feather stitch in crewels of the same color.

If you wish for places for china, have plain painted deal shelves, made in groups, gradually diminishing from the lower to the upper shelf, and fixed above the mantel-piece.